

THE WORK OF I.M. PEI TO BE FEATURED DEC. 11



Courtyard, East Building, National Gallery.

The Los Angeles design community will have a special opportunity to see and hear about the work of renowned architect I.M. Pei, FAIA, at this month's Chapter meeting and program on December 11 at the Pacific Design Center's Sequoia Room.

The slide-illustrated talk, which begins at 8 p.m., will be delivered by James Freed, FAIA, a partner in Pei's New York firm, who will survey the major work to come out of this award-winning office over the past three decades.

Among the projects to be shown and discussed are the recently opened East Building of the National Gallery in Washington, D.C., the new John Fitzgerald Kennedy Library in Boston, the John Hancock Tower in Boston, the Atmospheric Research Center in Boulder, Colorado, and the Dallas City Hall.

The program is free of charge and the public is cordially invited to attend.

JOHN D. NICOLAIS: 1940 - 1979

On October 29, John Nicolais, AIA, died at the age of 39 following a long battle with Hodgkin's disease. The pain and physical disability he suffered in the last few years can only have been described as unbearable, and yet somehow through it all, he kept working. Those of us who knew him grieve that his death came so early, at a time of increasing recognition, exciting projects, and mature beginnings.

John was a man of diverse interests and meticulous industry, an accomplished pianist, knowledgeable collector of Asian art, teacher, artist, photographer and architect. Architecture was a family heritage — his father, brother and late uncle all architects — and it was John's first passion. He was impatient that the demand for his architectural photography took time from his own architecture, and he struggled to put his architectural practice first. Ironically, the architectural community is bound to remember him most for his photographic work, for despite the modesty with which he assigned it an almost incidental place, John Nicolais was a photographer, a photographer of rare and gifted achievement.

His photographic work comprises a staggering and valuable collection that covers many countries and cultures. The published work includes a number of exhibitions, lectures, articles and books, among them three monographs recently published by *A + U* on the architecture of Louis I. Kahn, Charles W. Moore and Philip Johnson.

It was through his many impromptu slide presentations, however, that many of us came to experience the real quality and breadth of his work. The presentations were often informal, and John gave little preamble or explanation. They needed few words. The photographs spoke eloquently of the architecture, places and events of his travels, on subjects as diverse as the lotus growing in Echo Park and the Yantras of Jaipur.

To enter on these journeys with him was to be overwhelmed by the strength and beauty of the pictures. They seemed at once casual and yet quintessential recordings of a place and time. His sense of detail was extraordinarily acute and accounted largely for the demand for his architectural photography. Buildings came alive by the concentration of his images. Magically, it seemed, the part could evoke the spirit of the whole.

Through his eyes, we were inspired, privileged to have shared the beauty he saw. We shall miss the good company of his friendship, and the future his talents promised. Our gratitude and sadness are inseparable.

Marc Appleton, AIA

STANLEY M. SMITH, AIA

Stanley M. Smith, President-elect of the Southern California Chapter/AIA for 1980, is a fourth-generation Californian. He received his education at the University of California, Berkeley, and after working with Wurster, Bernardi & Emmons in San Francisco, extended his activity to working as a staff architect with ARAMCO, in Rome, The Hague, and Saudi Arabia. He formed a partnership with Ernest Kump in Palo Alto after his return from the Middle East in 1957.

Presently, Smith is a Senior Vice President and Director of Daniel, Mann, Johnson, & Mendenhall in Los Angeles and is also active as an officer and director in other DMJM subsidiaries related to interior design, construction management, and the company's overseas arm, DMJM International.

Smith has been most active in AIA affairs. He is currently a member of the Board of Directors of the California Council, AIA. He was Chairman of the Blue Ribbon Committee on Registration Issues. He is a member of the Steering Committee dealing with all architectural practice issues, and is particularly involved as Co-chairman of a Subcommittee dealing with the creation of a new Architectural Practice Act. He is a past member of the National AIA Committee on Architecture in Education, a Director of the Council of Environmental Design of the University of California, Berkeley, and a Trustee of International College in Beirut.

He has been the principal architect for many architectural projects ranging from Holyoke Community College in Massachusetts, Moorpark College and Butte College in California, Leeward College of the University of Hawaii, Universidad Santa Maria de Antigua in the Republic of Panama, Afghan Institute of Technology, Afghanistan, King Faisal University in the Kingdom of Saudi Arabia, and Ambassador College campuses in Pasadena and Brickwood, England.

Smith likens the development of the practice of architecture to other personal service professions. He draws an analogy between the practice of architecture and engineering and the practice of medicine. He explains that since World War II, the explosion of scientific knowledge in the medical field has practically eliminated the family physician who did all. Because of this expansion of scientific knowledge, the medical profession has had to change its ways of practice and education. In lieu of the family doctor we have a multi-disciplinary medical team, usually led by an internist — the key team

member, who maintains the professional and personal relationship with the patient. He draws together the team of highly technically trained practitioners, as well as paramedics, who contribute to the patient's treatment.

"The analogy," states Smith, "is obvious. As I see it, changes in the practice of architecture and engineering reflect the same development, but really in two areas: a proliferation of intensely specialized discoveries in the building industry and construction technology, and a concurrent change in the client role."

In one of his papers, "The Urban Education Facility, an organization of complex variables," Smith states, "the design of contemporary educational facilities must be viewed within a framework of factors and constraints, which is becoming increasingly more difficult to arrange within the urban environment. In many instances economic, sociological and political factors have a profoundly more severe impact on physical form than the educational program itself."

If a more general term than educational could be substituted, such as urban architecture in the broadest sense, we have, perhaps, a picture of Stan's range: that although technical problems, the most traditional part of an architectural solution, must be solved and solved well, the architect must be responsive to the other factors to develop not only a true total design concept, but the actual, complete solution.

Smith speaks for many in the profession when he says, "most of us started doing single-family dwellings. Now we are serving private and public clients representing large complexes, whether they be commercial developers, institutions or government projects, domestic or foreign."

Recognition of this evolutionary development, shaped by clients and advances in technology, is reflected in the multi-disciplinary approach that Smith utilizes in his work, involving not just architects and engineers, but their team members, including programmers, planners, economists, computer specialists, construction managers.

Smith mentions another aspect of modern practice: project management. "The architect, because of his training and experience is — or should be — uniquely able to manage the large-scale projects and committee clients. The processes and the approach are the same — the scale changes."

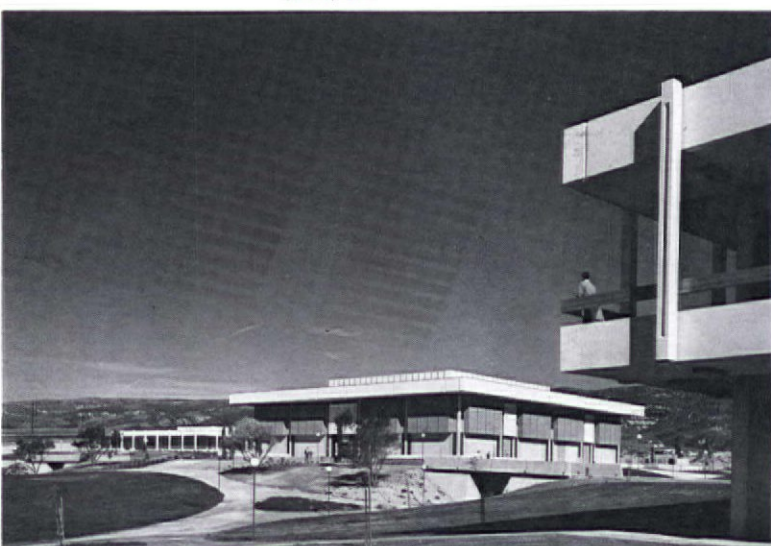
Kenneth Dillon, AIA



Ambassador College Auditorium, Pasadena, CA, DMJM, 1972.



Ambassador College Auditorium foyer, DMJM, 1972.



Moorpark College, Moorpark, CA, DMJM, 1970 (photo: Julius Shulman).



Holyoke Community College, Holyoke, MA, DMJM, 1974 (photo: Norman McGrath).



Leeward Community College, Honolulu, HI, DMJM, under construction (photo: Nelson Photo Co.).

STUDENT AFFILIATE MEMBERSHIP DRIVE LAUNCHED

The SCC/AIA encourages all students pursuing a career in architecture to join a new and growing AIA membership category — the Student Affiliates.

With programs directed specifically towards the interests of architectural students, this membership presents an opportunity to benefit from the abundant resources of the National AIA and from the 81-year-old Southern California Chapter — an opportunity which will enable you to be involved and to participate in a wide range of related professional activities.

The following are benefits reserved for Student Affiliates:

• Mailings and Publicized Activities.

Affiliate members will receive the same basic information as Chapter Members: the monthly *L.A. ARCHITECT* and *SCAN*, the Associates' newsletter, announcements of Chapter programs, lectures, seminars and courses; as well as notices of any other events of particular interest to the design professions.

• Design Competition/Scholarship.

Each year a design competition, organized and judged jointly by SCC/AIA and local design schools, will select a Student Affiliate member for a \$1,000 Scholarship. All winning designs will be exhibited and published with the annual SCC/AIA design awards.

• Student Internship.

This is a program designed to enable students to gain office experience along with the possibility of receiving academic credit for the work. Check with the Chapter office for the list of participating architects and with your department chairman to verify credits.

• **Student Hot Line.** Direct telephone access for students to practicing professionals for advice or counsel concerning professional matters or career guidance.

• **Rights and Privileges.** A Student Affiliate member may: print or otherwise use the title "Student Affiliate of the Southern California Chapter/AIA"; vote on matters pertaining to students and speak at any Chapter meeting; serve on the Membership committee and general committees and may chair committees dealing exclusively with student affairs.

The local schools, USC, Cal Poly Pomona, UCLA, SCI-ARC, Art Center Pasadena, Pierce Junior College, L.A. Trade Technical College, East L.A. College, and Saddleback Community College will each have a student AIA representative available. For further information, phone 624-6561.

Tom Holzbog, AIA
Chairman, SCC/AIA Liaison with Student Affiliates Committee

(See page 6 for Student Affiliate application form.)

CHAPTER NAME CHANGE PROPOSED

At its August meeting, the SCC/AIA Board of Directors voted to change the name of the Chapter to the Los Angeles Chapter. This move reflects the fact that there are now several AIA Chapters in this region, and that the Los Angeles Chapter name is more accurate and more specific. Every other major city Chapter except Northern California, which has also determined to change its name to the San Francisco Chapter, reflects the name of the city in which it is located.

At the same time, I would recommend that we form a loose alliance with the other Chapters in this region to pursue common goals and address mutual problems. This Southern California Conference of Architects might meet once or twice a year to review products, hold professional meetings and hear important speakers.

Enclosed with this mailing is a postcard on which members are requested to approve the name change or indicate their opposition to such a change. Please mark the card, sign it, and return it to the Chapter office.

James G. Pulliam, FAIA
SCC/AIA President

DECEMBER 1979

Volume 5, Number 11

Inside:

1979 SCC/AIA Design Awards Design Awards Commentary by Ron Herron

DPM Commentary by James Pulliam

Program reviews

Book review: A Guide to Santa Cruz Architecture

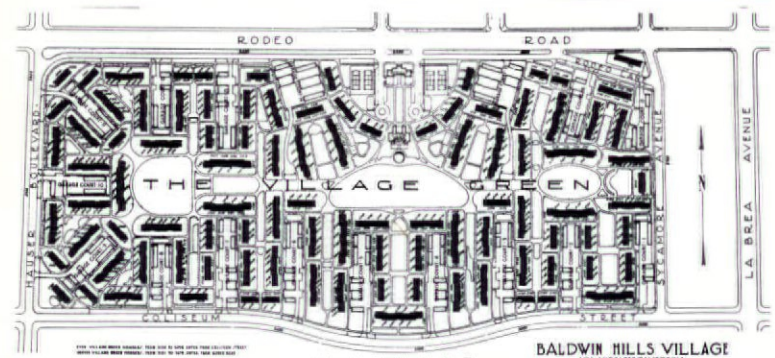
Baldwin Hills Village, Kathryn Smith

Calendar:

December 4: New members reception, Chapter offices, 5 p.m.

December 11: The Work of I.M. Pei, PDC, 8 p.m.

L.A. LANDMARK: BALDWIN HILLS VILLAGE



View of Baldwin Hills Village and Site Plan (photo: Julius Shulman).

Perhaps few Los Angeles architects are aware that, of the four 25 Year Awards ever presented by the National AIA, two of them honored local landmarks. One was recently awarded to the Eames Studio-Residence [see *L.A. ARCHITECT*, January 1978 and October 1977]. The other went to Baldwin Hills Village, currently known as The Village Green.

The project was designed by Reginald D. Johnson / Wilson, Merrill & Alexander [Robert E. Alexander, FAIA] Architects, with Clarence S. Stein as Consulting Architect, and its significance is clearly stated in the AIA citation:

"This 64-acre residential community, completed in 1942, stands as a notable landmark of innovative planning and design for the automobile age, situated in the heart of Los Angeles. It provides convenient vehicular access and parking for all of its 627 dwelling units, yet is not penetrated by a single through street. The integrated pedestrian precinct thus created is skillfully laid out to offer its residents a remarkable variety of open spaces, ranging in scale from private patios and balconies, through garden courts serving groups of apartments, to the central village green, which gives unity and identity to the entire development. The buildings themselves are straightforward, unpretentious, serviceable. Their very lack of stylistic distinction has made them wear well, and the passage of time has given substance to their most positive virtue: a consistent simplicity of massing and detail. This, combined with a masterful site plan and generous planting, gives the project a clarity, a serenity, a harmonious unity rarely found in 20th-century urban development."

The Village was a result of the progressive housing ideals which distinguish the '30s — of which Radburn, New Jersey, a Clarence Stein design, is historically the most notable. The project, whose original owner-

developer was "Lucky" Baldwin and family, addresses itself primarily to the automobile through the separation of pedestrian and vehicular traffic. The major motivation for this planning principle was that the Village was intended for families with children. Consequently, the garden courts and open greens, uninterrupted by busy streets, were intended as safe play areas.

The original scheme also included a retail center (separated, against the wishes of the architects, from the Village by a street and now marooned as a commercial strip along La Brea) and an elementary school (later placed across busy Rodeo Road).

The Village first opened during the war years, and the crisis gave an even stronger impetus to the community-oriented plan as the provided nursery school, barber shop, clubhouse and other services were used to the full by the residents.

As the years passed and the planting matured, the bucolic nature of the park-like setting emerged and the very success of the original design struck a death-knell to the progressive ideals of the planners. The presence of children was thought to be harmful to the physical and poetic beauty of the setting. Finally in 1973, when the development was converted to condominiums and the name changed, the CC & R's were written to exclude both children and pets.

The Village, 100% occupied and financially successful, as it has been throughout its history, is a quiet and serene island removed from the congested and chaotic reality which is Los Angeles, but also removed from the dream which once was Baldwin Hills Village.

Kathryn Smith

Frequent L.A. ARCHITECT contributor Kathryn Smith is presently writing a book, under a grant from the Graham Foundation, on F.L. Wright's Hollyhock House and Olive Hill.

ARCHITECTS' INVOLVEMENT KEY TO MOMA PLANS

The last uncommitted parcel of land on Bunker Hill is now out for bid by developers from around the world. This prime 8.75-acre site, located in the center of Bunker Hill, will contain major office, residential and retail buildings, a 1.5-acre park (connected to the new Angels' Flight and the proposed Downtown People Mover), and the proposed Los Angeles Museum of Modern Art. The museum, conceived as the focal point of the development, will contain between 100,000 and 125,000 square feet and will likely concentrate on art produced since 1939, a date which coincidentally marks a period of dynamic growth for Los Angeles.

Members of Mayor Bradley's Museum Advisory Committee are receptive to new ideas and look forward to broad representation within the community. In addition, they are very sensitive to the importance of architecture and design and feel that both should be fully represented in the permanent collection and in exhibition programs.

It is vitally important that architects immediately get involved in the museum to help ensure that architecture and design take their rightful places there. As plans for the museum take shape, there is likely to be much competition over the allocation of space and dollars.

One of the best ways to insure that architecture and design are fully represented would be to create an active architecture and design support group. Members of the group could possibly assist in selecting and assembling the collection, and help in the development of the exhibition and education programs. The raising of funds to create a separate endowment for architecture and design would be key to the effort, so that staffing and programs would have a certain amount of independence not wholly beholden to the general budget.

Such a program could be a great catalyst for design in Los Angeles and a focus for many of the other exciting design programs already in existence. Jim Pulliam, Chapter President, is now working to establish a committee committed to the museum project.

Gary Gilbar, AIA

The following letter was sent, on September 10, to William Norris, Chairman of the Mayor's Ad Hoc Committee for a Los Angeles Museum of Modern Art.

On behalf of the Southern California Chapter of the American Institute of Architects, I would like to commend your committee's efforts to establish a Los Angeles Museum of Modern Art in the downtown area.

We would urge that some type of open competition be held among Southland architects for the commission, so that a truly outstanding building may be constructed to house the facility.

I am recommending to the Chapter's Board of Directors that a fund be established among architects, and the building trades and professions, for the purpose of endowing a position of Curator of Architecture in the new facility so that we may look forward to architectural exhibits and collections as an important part of the new museum's activities.

Please let me know if the Chapter can assist you in any way in your effort.

James Pulliam, FAIA
SCC/AIA President

Paul Bielenberg Photography

(213) 662-3159

The Only Thing Missing... is perhaps a cable car in front of this charming San Francisco style office building. The building offers charm and ambiance with all the conveniences of a modern day building in the financial district of Los Angeles. Call us for a preview, you might even see a little fog when you get there. Vistar Commercial Brokerage Company — Lynn Baran and Lynn Kiou — (213) 680-4600

BOOK REVIEW

The Sidewalk Companion to Santa Cruz Architecture. By John Chase. Revised Edition, 1979 (Paper Vision Press, \$9.95) softbound.

Architects, architectural historians, local history buffs and the intrepid visitor will all enthusiastically welcome the newly revised and expanded guidebook by John Chase, *The Sidewalk Companion to Santa Cruz Architecture*, which offers a beautifully documented and amazingly detailed view of this California seacoast town. From its early inception as a Spanish missionary community to its present day status as host to a University of California campus, Santa Cruz has witnessed a remarkable development, particularly during the 19th century when it developed from lumber and cattle ranching concerns into a full-fledged



Boardwalk and Casino.

Victorian resort town replete with boardwalk, rollercoaster and natatorium.

Although Santa Cruz has suffered in recent times, with strip development and shoddy motels intruding into what were once architecturally harmonious districts, there is still a great architectural wealth to be discovered here. Most of the early Spanish heritage has disappeared (the original Mission was destroyed by earthquakes and now has been rebuilt as a half-size replica) but the Victorian legacy is solidly represented and there are good examples from the Richardsonian Romanesque, Craftsman, Revivalistic and San Francisco Bay Tradition styles.

The new edition of the book includes expanded sections on some of the more recent developments, biographies of some of the city's leading architects, a glossary of terms, and a chapter by Daniel Wurster devoted to the work of William Wurstler at Pasatiempo, a residential golf club development of the late 1920s.

The guidebook is easy to use, with numbered maps of each area, photographs of major structures and an astonishing amount of historical information integrated into the text entry for each building. There is

also a short general description of each area dealing with its history and main characters.

One entire chapter is devoted to the University of California Santa Cruz campus located on 2000 acres of the old Cowell Ranch. Its site plan, developed in 1962 by John Carl Warnecke and Thomas Church, is notable for its retention of forest groves and 19th-century buildings as well as for the innovative designs of individual complexes, such as Kresge College designed in 1973 by Moore, Lyndon, Turnbull and Whittaker.

Of particular interest to urban renewalists is the downtown area along Pacific Street which was transformed from standard Main Street format into a handsomely landscaped "Pacific Garden Mall" by architect Kermit Darrow and landscape architect Roy Rydell. Chase calls the street fluid and bucolic, "designed so that the pedestrian is likely to switch sides of the street without noticing it."

Generally speaking, the guidebook is a gem, beautifully researched, well documented and presenting a solid knowledge of architecture, local history and an awareness of urban renewal problems. For those who wish to do more extensive reading, there is a good bibliography. Use of the book reveals some minor flaws: The overall map is lacking detail. A more extensive street map of the fold-out variety would facilitate movement from one area to another for those not familiar with the terrain. In some cases the small district maps do not seem to coincide with standard street maps (particularly the Mission Hill map) and bold face heading for each entry listing not only the address and name of the buildings, but the date, architect and whether the structure is extant or demolished, would help greatly in the predetermination of individual tour routes. A greater number of photographs, even if smaller, would also aid the novice in deciding what is worth seeing and make the book more useful as an armchair reference. Lastly, since there are so many other small seacoast towns of note in the area, an appendix listing important buildings in Capitola, Soquel, Aptos and Rio Del Mar would be valuable to the visitor who wishes to explore some of the surrounding areas.

Susan King

Susan King is an architectural historian currently working at the San Francisco Museum of Modern Art. She is the author of *The Drawings of Eric Mendelsohn and co-author along with David Gebhard of A View of California Architecture: 1960 - 1976.*

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Application for Student Affiliate Membership

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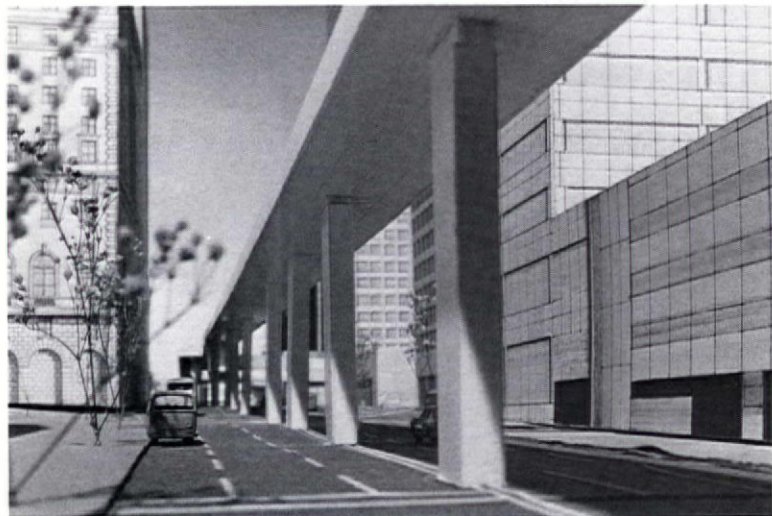
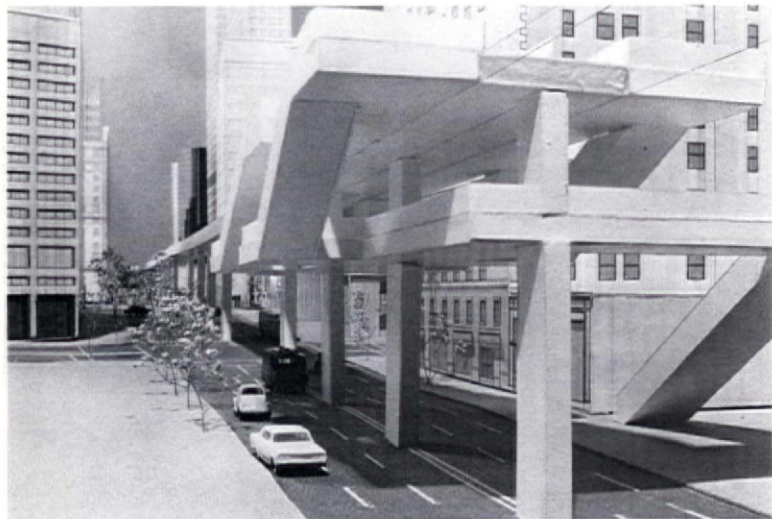
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DOWNTOWN PEOPLE MOVER DIRECTION CHALLENGED



Scale models depicting DPM alignment down center of Figueroa: above, looking north on Figueroa with 7th Street Station in foreground; below, looking north of Figueroa at 6th (photos: Paul Bielenberg.)

There is no question that downtown Los Angeles needs an improved transit system. A means of moving people about the downtown area quickly and economically will, at the same time, reduce congestion, fuel consumption and air contamination.

Although no doubt structurally sound, the Downtown People Mover, as presently proposed and as described in the October L.A. *ARCHITECT* issue on transit, causes me concern from other standpoints. In spite of the fact that substantial federal funding is available to assist in financing the system, it is my view that construction should not move ahead until and unless we are confident that all questions concerning it have been satisfactorily answered.

Need for a Comprehensive Plan

First, the design of a system for moving people about the downtown area should be part of a comprehensive plan dealing with all aspects of urban design, including land use, service, parking, landscaping, pedestrian movement, graphics and transit. This plan should be developed in concert with, not in isolation from, the city's Planning Department. Downtown Los Angeles should be more pedestrian oriented. Such provisions as widened sidewalks, streets all or partially closed to vehicles and better landscaping should be planned and implemented coincident with implementation of a transit system. The transit system should be inclusive and serve all portions of the downtown.

If, as part of a comprehensive plan involving parking management, we contemplate a substantial reduction in the number and size of private vehicles in the downtown in coming years, the wisdom of constructing a rigidly fixed separate overhead circulation system, rather than using the more accessible and more flexible existing street system, is highly questionable.

We should ask such questions as: Has expansion and improvement of the existing mini-bus system been fully explored before it is abandoned? If we are constantly faced with the problem of unemployment in our city, is it wise to create a high-cost, largely automated transit system instead of a lower cost, more labor intensive one? And what of the personal safety of passengers riding in these unmanned cars?

Environmental Impact

Second, I am concerned about the impact of the proposed overhead system on the streetscape and the downtown environment. Elevated transit systems historically have had a deleterious effect upon the streets below. Granted, the system proposed for Los Angeles will be simpler in design and quieter than its antecedents. But the shadow patterns and cut-off of sunlight created by the trackway and particularly the station complexes, the

consequent obstruction of view of the full sweep of buildings along the streets, and structural pollution of the airspace and the physical obstruction of the pylons and their continuing threat to traffic safety at street level, are all factors which should be seriously considered before the Downtown People Mover becomes, like the Embarcadero Freeway in San Francisco, a grim reality.

If expansion of the present mini-bus system proves impractical, as an alternative to the overhead trackway, would it not be better to build a smaller, underground system that can be added to over the years, but which is out of sight? Such a system would have a better physical relationship to the proposed subway system, would cause virtually no visual obstruction and, in addition, would be far safer in this earthquake prone area.

Maintenance Questions

Finally, there are real and practical matters of physical maintenance and security. The sheer numbers of exterior stairways, elevators and escalators and platforms at each station and throughout the system, plus the necessity to keep them clean, in continuous operation, and secure at all times during the hours the service is in operation pose monumental problems. Public elevators particularly, while absolutely essential for a system such as this, are logical points of crime and nuisance.

Considerations of graffiti, nuisance, litter, public safety and blight — all problems that plague other downtown overhead transit systems — tend to be ignored when we look at the CRA's artist's conception of the Downtown People Mover — usually viewed from above with the sun glistening off sparkling clean cars. While some of these problems are common to all downtown transit systems, the sheer amount of visible structure implicit to the proposed Los Angeles Downtown People Mover compounds many of them.

A class in Environmental Design at the Art Center School of Design in Pasadena, in seeking to examine the impact of the proposed overhead People Mover system, constructed a scale model of a four-block section of the trackway and stations between 4th and 7th Streets on Figueroa Street, using drawings provided by the CRA. Photographs of this model taken at approximately pedestrian eye level show the amount of sky cut-off and the impact (no pun intended) of the columns at street level.

It is the obligation of the CRA and the City Council, sponsors of the People Mover proposal, to seriously consider and respond to the negative elements of the proposed plan before constructing a system that they and we may regret for years to come.

James Pulliam, FAIA

TWO DAYS IN OCTOBER — A JUROR COMMENTS

The judging panel for this year's SCC/AIA Design Awards program, consisting of Esther McCoy, Helmut Jahn and I, met for two days in October on the top floor of the Bradbury Building in downtown Los Angeles.

I have to admit that, apart from the company of my two colleagues, the most enjoyable experience I had during the two days was that of passing into the galleried hall of the Bradbury Building and riding the elevator through this magnificent space.

The most excitement was caused by the earth tremor that occurred at the end of the first day, when we beat a hasty retreat from the building as people who don't live in earthquake zones are wont to do.

In the two days, we looked at in excess of 100 entries for the awards, each consisting of up to twenty slides of drawings, models and photographs of the finished buildings. The slide packages had been previously given a number by the organizers to retain some anonymity — although I understand that a few of the entries had been previously published in the architectural press.

We looked at all the entries in the first round and put aside those which we felt showed a degree of excellence in design and execution and an awareness of context. The 20 or more projects that were put aside at this stage were then re-examined in detail and discussed three or four more times, until the four award-winning entries were agreed upon. After this, four more entries were selected for citations.

Generally speaking, the work submitted was of a good standard, was competently designed and well presented. In fact, the slides of the completed work were often glamorous enough to grace the pages of a photographic journal or an advertising spread.

What was missing, and we all waited through the first round for it to appear, was the outstanding project, that which would take one's breath away or elicit "fantastic" or even "great." But maybe this is too much to hope for — it rarely happens.

I believe we took fairly liberal positions as a judging panel, and tried very hard not to let our personal preferences take a hand, although my friends will tell you I personally have a great deal of trouble accepting timber effigies of concrete forms, especially when they are coated with creosote.

The awards program is a good idea and the more architects give their support, particularly the young, the better the standard can be and hopefully the more enlightened the patronage of architecture.

Ron Herron, ARIBA

(See pages 2 and 3 for descriptions of award-winning projects.)

Program Review: BIG PLANS FOR L.A. MASS TRANSIT

Martin Luther King once observed that America has a high blood pressure of creeds and an anemia of deeds. The same observations can be made regarding past efforts to develop mass transit in the Los Angeles region. In response to the paucity of mass transit alternatives in Los Angeles, panel of five transportation experts assembled on October 23 at the Pacific Design Center to discuss "Who is doing what toward regional transit?" in a program sponsored by the SCC/AIA and the American Planning Association [see L.A. *ARCHITECT*, October 1979].

Present on the panel were Rick Richmond, Transit Development Coordinator for the Los Angeles County Transportation Commission; William Wells, Manager of Transit Planning for the Southern California Association of Governments; Joe Sanchez, Senior Transportation Planner at Caltrans; Richard Gallagher, Manager of the Rapid Transit Department for the Southern California Rapid Transit District; and Daniel Townsend, Downtown People Mover Program Director for the Community Redevelopment Agency.

The unifying theme throughout all presentations was support of the four-part program for implementing mass transit in the region. The four elements of the Regional Transit Development Program are 1) A four-year bus capital improvement program including the acquisition of 1300 buses, 2) Bus-lane transit on the San Bernardino, Santa Ana, Harbor and Century Freeways, 3)

a Rail Rapid Transit Starter line serving the Los Angeles CBD, the Wilshire District, Hollywood and a portion of North Hollywood; and 4) the Downtown People Mover running between the Convention Center and Union Station.

The political and institutional complexity of bringing any form of mass transit to Los Angeles is reflected in the number of agencies responsible for making the RTDP happen. Referring inauspiciously to the layers of government involved, Richmond began by noting that as much as 90% of his time is spent justifying the existence of the CTC.

He suggested that the most prominent feature of the RTDP was that it didn't require a popular vote for securing financing. The irony, of course, is that the public support for effective mass transit alternatives to the automobile is more than countervailed by the unwillingness to pay for it.

The cost of the RTDP was a major focus of the remarks by Wells. The full cost of the RTDP will be over \$3.5 billion, with the federal Urban Mass Transit Administration (UMTA) the prime funding source. The conspicuous absence of UMTA on the panel, Wells added, was a further indication of the funding uncertainties that continue to beleague implementation of the proposed transit plans.

These uncertainties prompted Wells to ask whether there will be a transit funding initiative placed on the ballot by the CTC as their enabling legislation encourages them to do. Richmond indicated that such an initiative is unlikely in the near future.

The importance of Union Station was hinted at by Caltran's Sanchez, who described several commuter rail projects being planned from Oxnard and San Bernardino terminating at Union Station. The function, design and use of Union Station as a multi-modal transportation system has yet to receive detailed study, however, and the potential use conflicts between buses, trains, rail transit, DPM and autos are staggering.

Clearly, the potential for excitement at Union Station is also the risk of chaos; given the central role of the facility in the future urban fabric, one hopes that the human dimensions of the existing structure are not compromised by the physical scale of the needed facility.

SCRTD's Gallagher presented the plan for the Wilshire Starter Line. The preferred alternative, according to Gallagher, requires the lowest subsidy of any of the alternatives considered. With labor costs now 80% of all operating costs, the name of the transit game is to minimize the number of drivers and maximize ridership. The Wilshire subway proposal satisfies both of these central objectives.

Regarding the air quality and energy impacts of this \$2 billion system, Gallagher admitted that the benefits are "not fantastic but they are there." Thus he properly resisted the common practice of inflating the indirect benefits of massive public construction projects.

Dan Townsend finished the session with a presentation on the DPM, which is expected to open by early 1984. He stressed the importance of integrating the DPM into the other elements of the RTDP, as there is no single solution to urban transportation problems. Much lively dialogue ensued concerning whether the DPM is an "elite" project which serves the powerful financial interests and ignores the garment district and other areas. Gallagher responded that the proposed route serves the maximum number of CBD users and additionally the DPM will be the first public transit operation in the nation not to require a tax subsidy.

Paul Wuebben

Paul Wuebben is an environmental planner specializing in air quality management with SCAG.

Program Review: FIRST YEARS OF PRACTICE

On October 9, the Chapter sponsored a discussion titled "Architecture: The First Years of Practice," moderated by architect Susan Peterson, which drew 100 interested students and professionals to USC to hear a panel of five young architects relate various experiences and reflections on their early careers.

Small and Large Offices

Bruce Karish, who has his own office

and works alone, described how he does the work of all phases of a project or farms portions out to consultants.

Tim Felchlin, of Moore, Ruble, Yudell, also finds himself involved in all aspects of a job from initial client contact through construction which he attributes to the fact that his office consists of three principals and one employee — himself — a position he enjoys. "One thing that surprised me after school was that I thought working in an office would be very different from the pace I'd known at UCLA — staying up all night for days before a deadline — but it isn't at all; we still have to do that for almost every project!"

Mary Nastronero, who works for A.C. Martin and Associates, added that charrettes occur frequently in the very large firms as well. Jeff Skorneck of Charles Kober Associates noted another similarity of small and large office operations in that his day-to-day activities involve him with a team of five to six individuals. Other in-house departments and personnel within the firm are occasionally called upon to offer assistance on a job in a manner not unlike the outside consultant arrangement Karish mentioned.

Nastronero agreed that the image of the large firm as impersonal is not entirely accurate, that indeed it is common practice to break down into small task groups which works quite well. "People are often moving around within the office as one job ends and new teams are set up for the next one," Skorneck noted.

The Public Sector

John Poindexter, who works for the City of Los Angeles in the Building Construction Division, pointed out that there are many divisions within the government which employ architects. He encouraged the audience to consider applying for such positions as decisions made in many of the department offices have far-reaching effects only only on governmental buildings but also on the whole range of building types.

Skorneck and Nastronero also took up this point as being one reason to choose to work for a larger private firm. In many cases, their recent projects have involved urban design issues affecting areas beyond a particular building site.

Audience Response

Questions from the floor directed the discussion towards such topics as what salaries might be expected in the field and what academic or other preparation would be most helpful. While there was some agreement among the panelists that wages were not all they might be, the many other satisfying aspects of the work often compensated for the situation.

Chapter President Jim Pulliam carried the discussion on alternate forms of compensation further by remarking on the important and unique status of architects in the professional world. "Architects have the grand responsibility of serving civilization, of shaping the lives of many persons, which is an honor and an opportunity to rise above the concerns of personal satisfaction with one's job. Architects are recognizing that fact and responding accordingly." He added that the AIA as an organization is a suitable vehicle for reinstalling the profession with the prestige and respect it once had and encouraged those present to work towards that end. His comments were received by applause from the audience.

Summing Up

As to what advice they'd give someone considering going into the field or perhaps what they might have done differently knowing what they know now, the panelists urged that relationships with persons not in architecture be cultivated, and that related skills, such as business, law, communication arts, be developed.

When asked afterward her reactions to the discussion, moderator Peterson observed that, while the participants had quite varied backgrounds and experiences, there was a surprising amount of agreement on the state of the profession and the directions it should take. "I think it's a very positive group and hope it's representative of our generation of architects. I'm glad to hear for example that they feel it's untrue that a client won't spend money on anything other than an additional square foot of leasable space. Quality work and quality space are as important as ever. I think that's great!"

Raymond Schmakiel

Raymond Schmakiel has an M. Arch. from Yale and has recently moved to Los Angeles to practice architecture and architectural photography.



AWARD

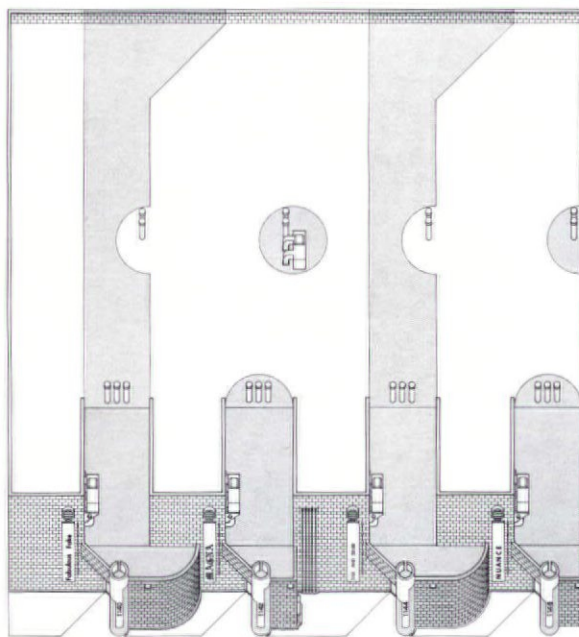
Hyatt Regency Dallas at Reunion, Dallas, Texas. Architect: Welton Becket Associates. Owner: Woodbine Development Corporation. Contractor: Henry C. Beck Company.

Jury Comments:

Herron: Interesting example in the urban (commercial) hotel genre exemplified by Portman's earlier examples. The broken stepped slab containing the large central space makes a good image within the urban backdrop. The Sci-Fi towers worked for me only at night.

Jahn: As far as large-scale commercial projects go, this building managed to become a provocative, strong sculptural statement, by manipulating the typical prototype of the double-loaded corridor plan. The use of reflective glass is highly appropriate and reinforces those notions.

McCoy: Follows the dictum for the discontinuous castles in the air for travellers.



AWARD

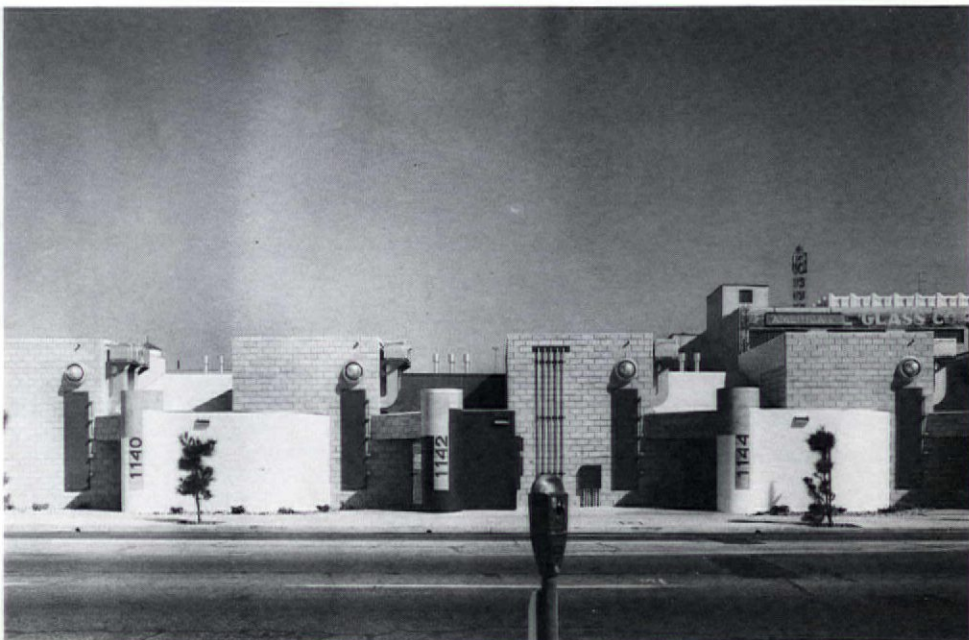
Arthur Morgenstern Warehouse, Los Angeles, California. Architects: Eric Moss, AIA/James Stafford. Owner: Arthur Morgenstern. Contractor: J.F. Baden Construction Co.

Jury Comments:

Herron: Inevitably this will, unfortunately, attain the "high tech" label much loved by the Sunday color home magazine writers. A cheerful, inventive addition to the "shed" aesthetic and a boldly articulated insertion into an apparently run-down environment.

Jahn: A great solution to a low-cost building type. It pays attention to walls and roofs, differentiates between the office and warehouse functions and uses the building services as devices to manipulate space and form.

McCoy: ... adds a new low scale to an old monotonous street by use of small-scale high tech in color.



AWARD

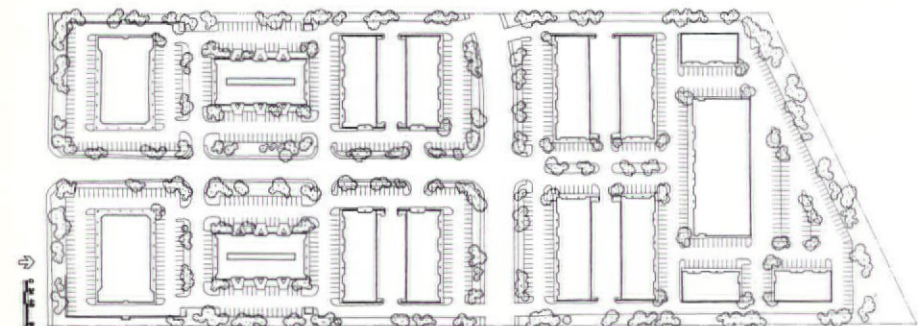
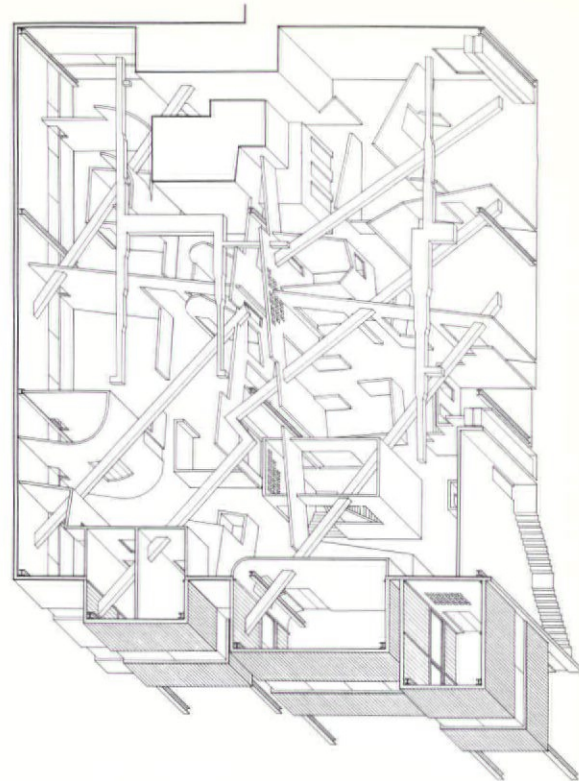
Mid-Atlantic Toyota Office Interiors, Glen Burnie, Maryland. Architect: Frank O. Gehry and Associates. Owner: Mid-Atlantic Toyota Distributors. Contractor: Dickinson-Heffner, Inc.

Jury Comments:

Herron: A fresh approach to the problem of converting existing "shed" space to office uses. The insertion of elements, sculpturally into the large space, the frenetic nature of the insertion, the use of color in a painterly manner make for a willful, exciting interior.

Jahn: A truly exciting and highly appropriate alternative to the typical office space. You feel like (you are) inside a large cubist painting within a loft. There is a great clarity of the plan within the complexity of forms, and a feeling of total spatial comprehension throughout.

McCoy: An exciting use of the hillside town inside an office building.



AWARD

Canada Business Center, El Toro, California. Architect: Ridgway, Ltd. Owner: Ridgway, Ltd. Contractor: Ridgway Ltd.

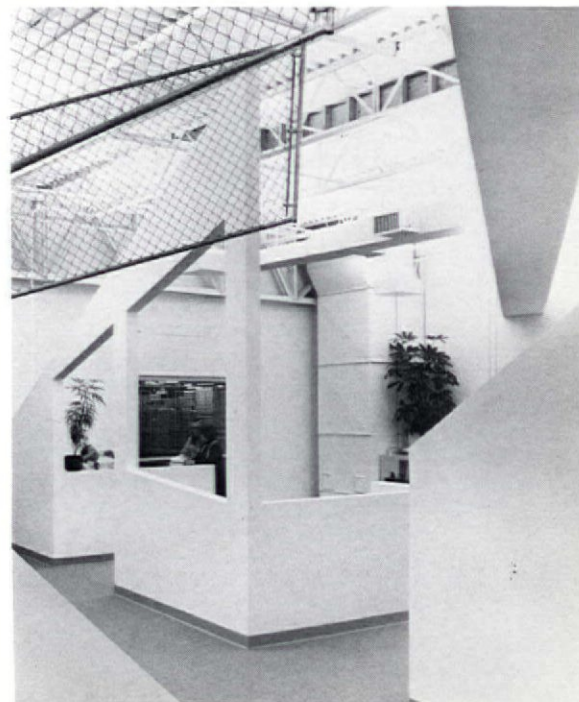
Jury Comments:

Herron: In the classically modern manner a large scale, nicely controlled series of standard buildings which resolve the problems of varying use elegantly.

Jahn: On a large scale this project

manages to resolve siting and various plan-configurations into an exemplary statement for this building type. The spaces in-between are pleasant, the buildings are logical and of abstract form, derived from their functional organization, and offer a great deal of variety within the chosen language.

McCoy: A grateful willingness to put office space together neatly and sensitively.



1979 DESIGN AWARDS

SOUTHERN CALIFORNIA CHAPTER AIA

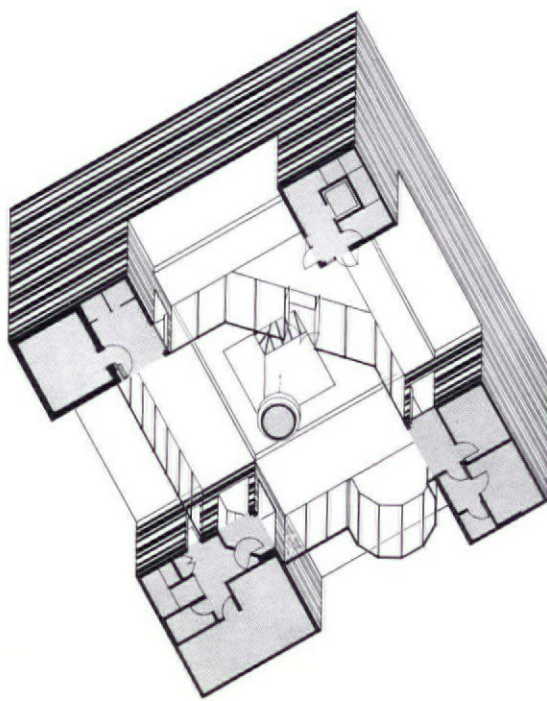
JURY

Ron Herron, Ariba, a partner in Pentagram Design in London, was a founding member of the Archigram Group; he is presently a visiting critic at USC.

Helmut Jahn, AIA, is a Partner and Director of Planning and Design with C.F. Murphy Associates in Chicago, where he has been responsible for many award-winning projects. **Esther McCoy**, of Los Angeles, is the noted author, architectural historian and critic, whose classic works include *Five California Architects*; *Case Study Houses, 1945-1962*; and the recently published *Vienna to Los Angeles: Two Journeys, Letters between R.M. Schindler and Richard Neutra, Letters of Louis Sullivan to R.M. Schindler*.

PHOTO CREDITS

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Morgenstern Warehouse: Dan Zimbaldi.
Canada Business Center: Robert Ward, Sandra Williams.
Mid-Atlantic Toyota Office Interiors: Tim Street-Porter.
World Savings and Loan Association: Tim Street-Porter.
Shelton House: Urban Innovations Group.
Gehry House: Tim Street-Porter.



CITATION

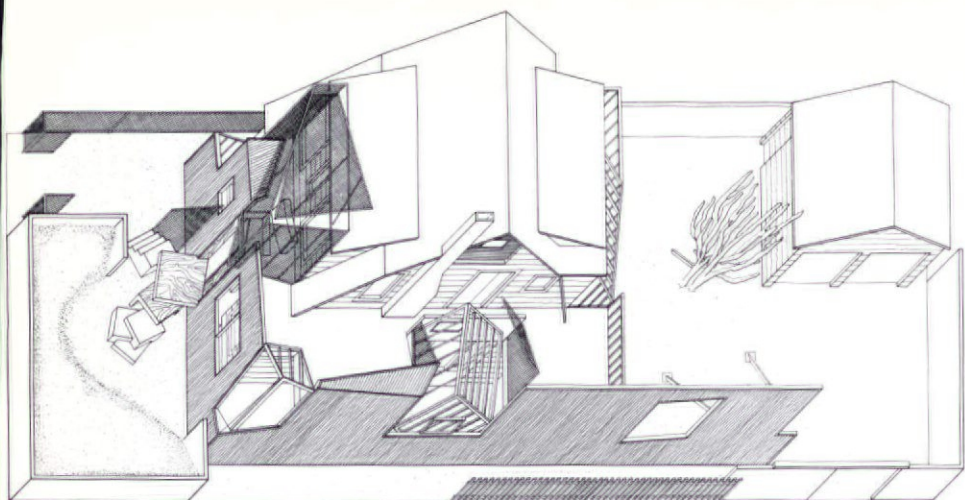
World Savings and Loan Association, Santa Ana, California. Architect: Kamnitzer, Cotton, Vreeland; Thomas R. Vreeland, AIA, partner-in-charge. Owner: World Savings and Loan Association. Contractor: KRW Corporation.

Jury Comments:

Herron: A nice idea, out of Adolf Loos, that lost some of its boldness in execution. The planning leaves much to be desired, but the impact of this building on the banking community must hopefully lead to more experiments.

Jahn: A refreshing alternative to the formal gymnastics normally associated with branch banks. Within its bland environs the building makes a strong and secure statement. The interiors, especially the upper floor, lack the clarity and continuity of the outside reading.

McCoy: A welcome change from the bank as residence or fortress.



CITATION

Gehry Residence, Santa Monica, California. Architect: Frank O. Gehry and Associates. Owner: Mr. and Mrs. Frank O. Gehry. Contractor: J.S.F. Construction Co.

Jury Comments:

Herron: Nice idea — architecture as art — willful — perverse — sculptural.

Jahn: The new house is built around the old house as a cubist sculpture. On the inside a clear reading is maintained between old and new, and the cutouts, glass roofs and screens become strong and purposeful spatial elements. This is a pure piece of art, and in its methods and techniques falls short of total integrated architecture.

McCoy: An answer to the decline of craftsmanship in terms of painting.



CITATION

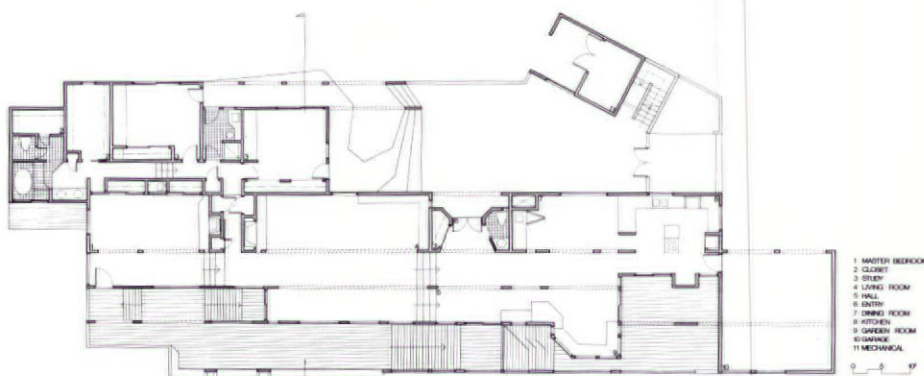
Shelton House, Bel Air, California. Architect: Urban Innovations Group; Charles Moore, FAIA/Ron Filson. Owner: Dr. and Mrs. John Shelton. Contractor: Carde-Killefer Corp.

Jury Comments:

Herron: To me, as a European, this project typifies the Midwestern house transplanted. Fantastic site — the house makes the most of the views through a nicely articulated, simple plan.

Jahn: The layering of the spaces organized between thin walls and reinforced through cutouts responds well to its setting. It combines codes of Bay Area style with imagery, form and the thin surface, which is welcome "post-modern."

McCoy: The Bay Region style with long, high ecclesiastical spaces interpreted in the thin walls and cutouts of the near recent present.



CHAPTER NEWS AND NOTES

Summary of the 2162nd meeting of the SCC/AIA Board of Directors, November 6, 1979:

- Production of a 1980 Chapter roster was approved.
- Stan Smith reported on the CCAIA Political Action Committee.
- Gary Gilbar reported on plans for the Los Angeles Museum of Modern Art, and urged involvement of the architectural community [see article this issue].
- Caryn Lisker, of the Los Angeles Children's Museum, requested that a liaison be formed between the Museum and the Chapter. It was suggested that the WAL might wish to play a support role.
- Marshall Fuss, attorney, reported on the new state regulations on by-laws for non-profit corporations.
- Jim Bonar, Director of the Los Angeles Community Design Center, discussed need to establish housing rehabilitation procedures for the City of L.A. David Crompton will head an AIA task force to meet with the city on this matter.
- Chapter office relocation was discussed by Harry Newman, who made a case for moving to the PDC, and Jim Stevens, who argued for remaining at the Bradbury Building.

More alternatives will be examined, along with attendant costs, before a decision is reached.

SCC/AIA Membership Report, November.

New Corporate Members: Donald R. Fullenwider (Albert C. Martin & Associates); Lee B. Wangerin (Medical Planning Associates); Lino Garcia (Adolfo E. Miralles and Associates); Jock M. Sewall (Integrated Planning); Panos Koulermos (Interim Dean, USC); Noel D. O'Malley, transfer in from Baltimore Chapter (Welton Becket Associates); Martin G. Myers, transfer in from Connecticut Chapter (IBM); Alexander Odry, transfer in from Portland Chapter.

New Professional Affiliates: Sherry Hackett (Interior Designer, Sherri style); D. Kathryn McEachern (Interior Designer, self-employed); John M. Tellefson (Code Enforcement, City of Santa Monica).

New Associate Members: Edward E.

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Saborio (Gensler & Associates); Coy V. Howard (self-employed).

New Student Affiliates: Charles D. Bullard (UCLA); Edward M. Holakiewicz (Cal Poly, Pomona); Bruce Beebe (Cal Poly, Pomona); George C. Hanson (Cal Poly, Pomona); Humberto Quesada (Cal Poly, Pomona); James A. Brennan (Cal Poly, Pomona).

Robert A. Reed, AIA, has been elected president of the USC Architectural Guild, support group for the university's School of Architecture. Also elected were Harlan H. Pederson, AIA, president-elect; William Hertel, secretary-treasurer; and as members of the board of directors, Kurt W. Meyer, FAIA, Jay W. Nickels, AIA, William O'Dowd, David Travers, and Emil H. Wohl.

ASA

The Southern California Chapter/ Architectural Secretaries Association invite members and guests to their gala Christmas party at the Golden Bull, 19800 South Main Street, Carson, on Saturday, December 15, at 8 p.m.

The cost is \$6.50. There will be food and entertainment. Get into the holiday spirit and call Melody Hart, for tickets and reservations at 552-0822.

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L.A. ARCHITECT

Published monthly (except August) by the Southern California Chapter American Institute of Architects Suite 510, Bradbury Building, 304 South Broadway Los Angeles, CA 90013 (213) 624-6561

One-year mail subscriptions: \$6.00
Advertising rates are available from the Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Southern California Chapter, except where noted.

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AWA

The AWA is holding its Annual Christmas Party and Auction, Saturday, December 8, 6:30 p.m., at the home of Soonja and Jerry Viniestra, 5230 Otis, Tarzana.

The party features an auction for the AWA scholarship fund benefiting women architecture students. Bring your handmade crafts, artwork, or very special objects to donate to the auction. Proceeds this year will also go towards expenses of the UIFA Congress and International Architectural Exhibition at the Pacific Design Center. For information and reservations, call 625-1734.

The copy deadline for L.A. ARCHITECT is the first of the month prior to publication. Please send material to the Editor, at the Chapter office.

Thomas S. Hines will speak on "Putting the There, There: The City Beautiful Movement in American Urban Design," on December 11, 7:30 p.m. at the Bing Museum of Art. The lecture is free of charge, and the public is invited to attend.

Last chance to subscribe to L.A. ARCHITECT at old rate of \$6/year. On January 1, rates will increase to \$10/year, \$6/year for students.

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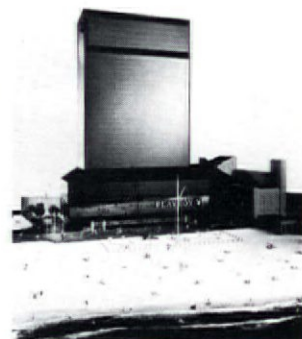
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